

Washington Theaters Offer Splendid Diversity of Amusement This Week



E.M. NEWMAN COLUMBIA



EMMA DUNN IN "THE GOVERNORS' LADY" NATIONAL JAN 20TH

FAVERSHAM REVIVAL OF "JULIUS CAESAR"

Will Prove One of the Most Notable Productions of the Theatrical Year.

By JULIA CHANDLER MANZ.

If any single triumph were necessary to clinch William Faversham's claim to consideration as one of the most eminent actor-managers upon the English-speaking stage to-day it has most assuredly been won in his splendid up-to-date presentation of "Julius Caesar" at the Belasco Theater to-morrow night.

For several seasons Mr. Faversham's impersonations have been marked by a surprising versatility, ranging from the romantic in "The Sign of the Cross" to the tragic in Stephen Phillips' poetic drama of "Herod," to satiric realism in "The World and His Wife," and on to fantastic comedy in "The Fawn," in which piece he was last seen in this city. Mr. Faversham's most noteworthy Shakespearean interpretation was as Romeo to the Juliet of Maude Adams in the special Frohman production of "Romeo and Juliet" a decade ago.

In his brilliant revival of Shakespeare's most noted political play Mr. Faversham brings to Washington this week the same all-star cast seen in New York with the exception of Tyrone Power, who parted ways with the Faversham production a few weeks ago, since which time Tyrone Churchill has been playing the role of Brutus. There have been many versions of the squabble which led to Mr. Power's withdrawal from the company, the most likely story being to the effect that Power is shortly to be started with Bertie Calhoun in productions of "Macbeth" and "Othello," another producer having been wise enough to note the prevailing popularity of Shakespearean revivals, as well as to foresee the artistic and financial value of a combination of such artists as Power and Calhoun. Tyrone Power is a classic actor and looked forward all last year with pleasure to the revival of "Julius Caesar," hoping that Mr. Faversham would see fit to also revive "Othello," a little later on.

As for Mrs. Calhoun—the gifted actress who until a few years ago acted in the Yiddish dialect—well, she has recently been just trifling away her time in vaudeville, where she is consistently one of her element, for she has no place save in large and impressive parts which demand all of her splendid resources.

Mr. Faversham's production was not crippled in any way by the loss of Mr. Power, and the breach will prove surely a public gain if the Power-Calhoun combination materializes.

Berton Churchill, Mr. Faversham's new Brutus, has had a career of singular promise and brilliancy, and dignifies the character of the powerful Roman of whom Mark Antony says, "This was the noblest Roman of them all."

Frank Keenan, who enacts Cassius this season, was for several years a David Belasco star, having won critical enthusiasm as the Gambler in "The Golden West," and as Gen. Warren in "The Warrens of Virginia." Fuller Mellich, the English actor who plays the ill-fated role of Caesar, is an actor of scholarly bent and distinct achievement. He was seen last year in the all-star revival of "Othello."

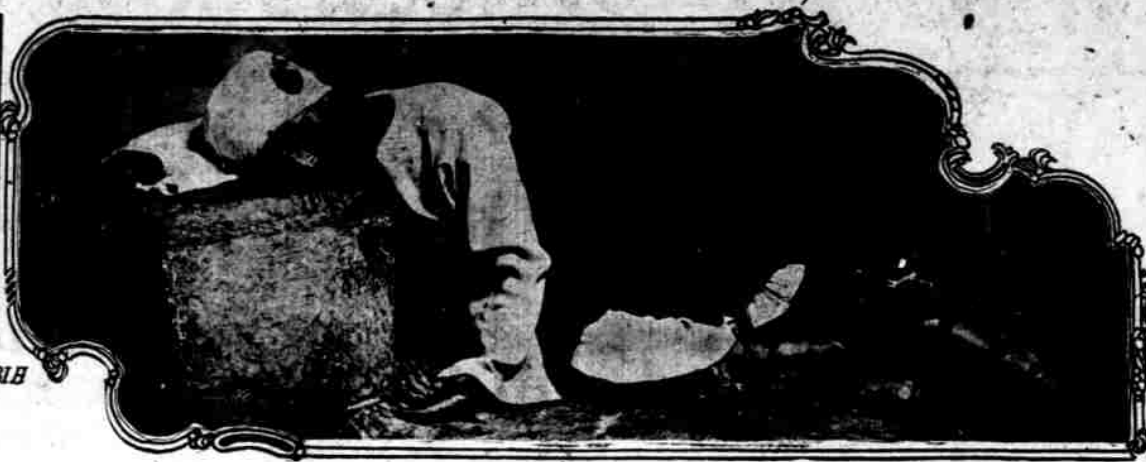
Miss Julie Opp, who in private life is Mrs. William Faversham, is the Portia of the production; Lionel Belmore is seen as Cato, and Mr. Faversham himself plays the role of Mark Antony.

From a standpoint of historic attractiveness, of scenic inventiveness, of costuming, and of stage management the Faversham revival of "Julius Caesar" will prove one of the most notable productions of Washington's theatrical year.

In all of his ambitious and successful career Otis Skinner has never had a role so splendidly suited to his personality, his genius and his art as that of Hall, the Beggar in "Kismet." The big spectacular drama of Edward Knoblauch, which Messrs. Klaw & Erlanger will repeat this week at the New National Theater under the management of Harrison Grey Fiske.

The character is picturesque, romantic and vigorous, and yet is possessed of a humor that is ever present, and that lends a human quality to the beggar of Baghdad, which endears him to the spectator despite his many and various crimes. To interpret such a role the greatest technical skill is essential, as well as broad sympathy and understanding on the part of the actor. That he possesses such skill and such personal qualities was last year amply demonstrated by Mr. Skinner in his portrayal of the character in this city which is easily his masterpiece.

The achievement of Harrison Grey Fiske in staging "Kismet" places him in the foremost rank of producing stage directors in America. His work in staging the many plays in which Mrs. Fiske has been seen during the past fifteen years has met with the appreciation of the discerning, but the majority of these dramas have required a modern setting so that there was little scope—save in the matter of accuracy of detail—for the dis-



OTIS SKINNER NATIONAL



WILLIAM FAVERSHAM AND FULLER MELLISH BELASCO

WHAT THE WEEK OFFERS.

BELASCO	William Faversham's Revival of "Julius Caesar"
NATIONAL	Otis Skinner in "Kismet"
COLUMBIA	Eddie Foy in "Over the River"
CHASE'S	Polite Vaudeville
ACADEMY	Bernard Daly in "Dion O'Dare"
POLITE	Vaudeville
GAYETY	"The World of Pleasure"
LYCEUM	"Zallah's Own Company"
COSMOS	Vaudeville
CASINO	Vaudeville
GARDEN	Vaudeville and Pictures

play of Mr. Fiske's highest ability. The production of "Mary of Magdala," in which Mrs. Fiske appeared some years ago, gave the public a revelation of Mr. Fiske's genius in devising beautiful stage pictures. He has the knack of so balancing a perfect unit, which is the highest point of the worth of each is enhanced by the other. In the production of "Kismet" this quality of balance is particularly noticeable. Never are the lines sacrificed to stage action; never is the action sacrificed to scenic splendor. The result is a masterly combination of the several artistic elements involved making a perfect unit, which is the highest point of the worth of each is enhanced by the other.

Laid away in some deep recess of the safe in the luxurious offices of Mr. P. B. Chase, in the beautiful theater which bears his name, there is a little day-book in which is recorded the first week-end tragic year of vaudeville in Washington. The pathetic story of public misunderstanding, of narrowness and inappreciation, is told in little rows of figures, which told a heavy load at the end of each day, aggregating more than thirty thousand dollars before the first year of vaudeville life in Washington had been spent.

This was all fourteen years ago when the Obispo took over the old Alhambra Opera House in Pennsylvania Avenue, and presented vaudeville to Washington for the first time. Scores of folk will remember the prejudice he had to break down, the tremendous odds that were against his success, for at that time Washington boasted only the National, the La Fayette (now the Belasco), the Columbia, Kern's (now the Lyceum), and the stock burlesque at the Majestic. It seemed impossible to make the public realize that polite vaudeville was not burlesque, and there are those who deplore that many a week during the first six months after the opening of Chase's Theater they could count no more than forty or fifty people at the matinee. And the little day-book in Mr. Chase's safe, which records the sales, almost justifies the assertion.

"It was a mighty sick baby," my little vaudeville child," Mr. Chase told me one afternoon last week, "but I loved it and stuck by it."

And that tells the whole story of all the years that have intervened between that first year, with its stupendous financial loss; its bitter discouragements and heartaches; and the present week, when Chase's Theater will celebrate its fourteenth anniversary in the most beautiful home in all America. It seems a still more stupendous achievement when we take into consideration that it was just thirty years ago last Wednesday when Mr. B. F. Keith—now the most powerful and wealthiest vaudeville man in the

world—opened his first vaudeville theater in Boston in a room fifteen by thirty-five feet. So vaudeville was very new to America when Mr. Chase asked Washington to patronize it, and Washington refused until through an indomitable will, stupendous courage, and persistence in giving a clean show at every performance he won a success which, when we consider the beginning and the few years which have elapsed, seem well-nigh unbelievable.

To-day, in its magnificent new playhouse, Chase's maintains the same high standard of entertainment in which he and Manager H. Winifred de Witt, although the vaudeville child, still are the chief pillars of a city filled with splendid buildings.

In a week which offers much that is serious in drama, Eddie Foy returns to Washington in "Over the River," which will be repeated this week in the Columbia Theater, with the promise of a production which has been much improved since it was seen in this same theater last year, so it would seem that the vaudeville child has found no possible thing of which to complain in the week of diversified theatrical offerings upon which we are about to enter.

ETHEL BARRYMORE TO HAVE UNIQUE PART

When Hadden Chambers, the author of "Passers-by," completed the removal of two acts of the new play Charles Frohman commissioned him to write, Ethel Barrymore will be given an unique type of stage heroine to play, Mr. Chambers' half-finished play is founded on the novel "Tante." Miss Barrymore's part will be that of a very marriageable young woman, who reveals in excitement.

She is one of those women who live on excitement; who do not in the least mind an automobile accident, a house on fire, or even a near shipwreck if only calamity affords her a good acting part, preferably the center of the stage.

Such will be the chief character in Mr. Chambers' next play. She is a kind of public scene lover; unconsciously believing that a calamity at home is worth two in the newspapers.

THE WEEK'S PLAYBILLS

Belasco—William Faversham in "Julius Caesar."

William Faversham's spectacular production of "Julius Caesar," which comes to the Belasco Theater this week, with an all-star cast, including Mr. Faversham, Frank Keenan, Berton Churchill, Fuller Mellich, and Julie Opp, is far and away the most notable Shakespearean presentation of modern times. Not since the days of Booth, Barrett, and Davenport has there been assembled in any one permanent organization a group of players so calculated to establish a new standard of perfection of histrionic interpretation as this one of Mr. Faversham's achieving.

Furthermore, the production is one that is thoroughly universal in its appeal. The keen student of Shakespeare and classic drama will revel in the authoritative correctness of the readings and the scenic inventiveness. The everyday theatergoer will follow the blood-thirsty story of Caesarian intrigue and battle with quickened pulse and constant interest. Every school child will clap at delight at the realistic happenings in the Roman forum. The alert student of politics will watch the unfolding of the historic drama, observing all the while that "history repeats itself." Even the "tired business man" cannot fail to be moved by the pomp and march and beauty and thrill of the production.

Much of this universality of appeal is due to a spirit of modernity, of humanity which Mr. Faversham has infused into the representation, and which is often almost totally lacking in Shakespearean productions. For once in a performance of one of the dramas of the "immortal bard," classic pose and inflated bombast are eliminated. One able critic has spoken of the presentation as being "Julius Caesar for 1912." The means and pains and subtle attitudes which Mr. Faversham has had to employ for the attaining of this final result are of little consequence here. The principal thing is the result itself. In every particular Mr. Faversham has striven to give to the performance the clarity note of modernity which makes for complete sympathy and understanding on the part of the twentieth century spectator, yet no wise man would have violated the best Shakespearean traditions.

National—Otis Skinner in "Kismet."

At the new National Theater this week, Edward Knoblauch's drama, "Kismet," with Otis Skinner in the principal role of Hall, the Beggar, will be seen. The play is presented by Klaw & Erlanger, and is produced and managed by Harrison Grey Fiske. The company, including the singers, dancers, musicians, and supernumeraries, numbers 150 people, and the scenic equipment takes the large stage of the new National to its utmost inch of space. As a whole the production is said to be the most magnificent and through Mr. Fiske's direction the most perfect. In detail that has been seen on the American stage in many seasons. Although written by an American, "Kismet" has been presented, during the past year, in almost every country in

Europe, and everywhere it has met with enormous success.

Mr. Knoblauch drew his inspiration for the play from Sir Richard Burton's translation of "The Arabian Nights," though he does not follow in his dramatic composition any particular one of the fascinating stories of Scheherazade. He has, however, woven into his drama many incidents and turns of speech that appear in the tales, and he has reproduced the atmosphere that characterizes the book with remarkable skill.

The role of Hall the Beggar, is the most brilliant, the most diversified, and the most exacting that has ever fallen to the lot of Skinner, and in it he has opportunity to display his splendid abilities to the best possible advantage. His characterization of Hall is easily Mr. Skinner's greatest characterization thus far in his career. Among the other well-known players in the large company are Hamilton Revelle, Fred Eric, T. Samanoto, Richard Scott, Daniel J. Harrington, Harrison Carter, Rita Jolivet, Eleanor Gordon, Georgia Woodthorpe, Merle Maddern, and Ivy Payne. The seven elaborate stage settings were painted by the foremost scenic artists in America and for beauty and accuracy have seldom been equaled in the American Theater.

Columbia—Eddie Foy in "Over the River."

Commencing to-morrow evening Eddie Foy in "Over the River," will be at the Columbia Theater. This popular comedian filled the Globe Theater, New York, to capacity for six months with this musical success.

It was just at the close of the New York season that Werba and Luescher, the young producing managers, stepped in, and purchased the show and the star's contract outright. As an entertainer and comic, Foy stands by himself.

He first appears as the wealthy Madison Park, a man about town, always immaculately dressed and giving his friends a good time. He is present during a wild scene in a Broadway cafe and ends up in the Police Court with a sentence of thirty days "over the river." For one act he is hiding his identity beneath a suit of stripes on Blackwell Island, where his native wit and comical make him the pet of the women engaged in prison reform. Being discharged in word from Mexico, Eddie Foy finds himself in a garden party of seniors and a madcap gayety arranged by his unsuspecting family as a welcome for the missing Madison Park.

In addition to the popular star, the company of eighty people will include Charles Swickard, J. S. Kinslow, William Sellers, Eleanor Kerr, Marie Fanchonetti, Marie Morgan, William Pinkham, Leavitt James, Eric Van Dyck, David Andrade, the Eight Madcaps, an outfit of foreign dancers who made a sensation when they appeared in the "Cabaret" scene in New York; Dave and Mathews, the original "Texas Tommy" duo, and the complete circus



EDDIE FOY AND MARIE FANCHONETTI COLUMBIA



KATHRYN KIDDER CHASE'S



CLARA BUTT IN CONCERT NATIONAL TONIGHT

DAGMAR RUBNER WITH WASH. SYMPHONY ORCHESTRA COLUMBIA JAN 14



PHYNETTE OGDEN GAYETY

DAGMAR RUBNER WITH WASH. SYMPHONY ORCHESTRA COLUMBIA JAN 14

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